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which is described at length elsewhere in the BULLETIN. The student will find himself turning unconsciously to the Italian and Flemish primitives in the Ryerson Collection to determine by means of comparison the individuality of the Spanish School.

Among the other paintings of note are Lucien Simon's "Men on the break-water" and Manet's "Music lesson," illustrated on page 19.

"La leçon de musique" was one of the two paintings by Manet exhibited in the Paris Salon of 1870. At the sale of Manet's works in 1884, the year following his death, this picture was bought by Henri Rouart, one of the most famous art collectors in Paris in the nineteenth century. M. Rouart was a great friend of Degas and on intimate terms with the impressionist group whom he used to meet in the little shop where they took their works to be sold. His taste and keen artistic perception led him to realize the worth of this abused group long before they were appreciated by the public. With the disposal of the Rouart collection in 1912 "The music lesson" came into the possession of the present owner.

In writing of this painting Théodore Duret says, "According to his usual practice of continually seeking fresh models and of choosing those of a distinctive type of face, Manet secured Zacharie Astruc to sit for him as the music-master. Both as sculptor and poet Zacharie Astruc was taking his part in the struggles of the little group that had gathered round Manet. He possessed a characteristically southern head; he was always ready to sit as a model and had already been painted by Manet in 1863. This simple picture of a young man and woman seated side by side could hardly give rise to any very lively comment. It provoked neither the outcry nor the laughter which had greeted 'Balcon' of the previous Salon; but it pleased nobody, and received only a coldly contemptuous welcome." According to this authority

Manet also made a sketch of the woman who appeared in "The music lesson."

If this picture did not create the uproar that "Balcon," "Olympia," and "Déjeuner sur l'herbe" did, time has proven this one of Manet's important works. The luminous qualities of the flesh tones and the skill in securing harmony with the direct use of color without overtones mark this work as one of the achievements of the originator of the French impressionist school. These other works by Manet may be studied in the Museum's collections, "The Philosopher," in the Munger Room and "Boulogne harbor roadstead" and "Horse racing" in the Potter Palmer Collection.

CURRENT EXHIBITIONS

ON the afternoon of March 11 the annual architectural exhibition was formally opened with a reception. The committee of architects in charge of the exhibition who made up the jury consisted of Chester H. Walcott, Hubert Burnham, and James Kane.

The display includes photographs, sketches, and plans of the most recent work done in this country, while a few architectural models, miniature ships, and examples of the allied arts of sculpture and mural painting add to the interest of the exhibition. Two recent innovations observed here are the combination office building and church, and the new cliff-like structure which does away with the box-like nature of the skyscraper, the result of the zoning law in New York. Some idea of the work being done abroad is made possible by photographs of French architecture and sketches from the London Architectural Club. The Woman's National Farm and Garden Association are collaborating with the architects in exhibiting models of houses and landscape gardening, plans and sculpture suitable for gardens. Sun-



ROOM MODEL—DECORATION BY J. MONROE HEWLETT AND FURNITURE BY C. R. MORSON
IN EXHIBITION OF MURAL PAINTING

dials made by the students in Albin Polasek's sculpture class in the Art School, for which a prize was offered by this society, are also being shown.

The three prize-winning models for the *Chicago Daily News* fountain competition for the Fresh Air Fund Sanitarium in Lincoln Park, together with a group of other sketches which were made for the first stage of the contest are a part of the exhibition. These are the work of students and former students of the School.

A novel feature of the March exhibitions are the room models assembled by Arthur Covey of New York especially for the Art Institute. These fascinating miniature rooms are the result of the collaboration of several artists—architects, mural painters, and interior decorators. In some cases specially designed furniture and lighting fixtures have been included in the scheme. Some of the artists who have developed the rooms are, J. Monroe Hewlett, C. R. Morson, Arthur Covey, Arthur Crisp, Ely Jacques Kahn, Grace Ackerman, J. Mortimer Lichtenauer, Robert Chanler. Mural decorations and hangings from The Mural Painters, a National Society, are also being shown. These two displays present the opportunity of studying the traditional influences in American mural painting as well as the more recent radical tendencies.

During the same period there are also being shown paintings by Grace Ravlin. The canvases in her exhibition have not been selected with the idea of showing her different periods but her recent work in North Africa—gardens and market place scenes, architectural bits, which are in harmony with the architectural display in the adjoining galleries. A few flower paintings are included, also one of her two pictures in the Friends of American Art Collection entitled "Procession of il Redentore, Venice."

Miss Ravlin, a native of Illinois, began her early art training in Chicago under John Vanderpoel. After studying at the Pennsylvania Academy of Fine Arts under William Chase, she became a pupil of Lucien Simon and René Ménard of Paris. For many years she has been intimately associated with Paris art circles, where she has been a frequent exhibitor and the recipient of many honors. Her method of painting has given her a place both with the conservatives and the modernists. She was elected as an associate member of the Société Nationale des Beaux-Arts, where she has exhibited for about ten years, and of the Society of the Autumn Salon. She has also exhibited with the Independents. Five of her paintings have been bought by the French government, and she is represented in the Luxembourg. For a number of years



WINTER—PAINTING BY ADOLPH MUENZER IN THE SECOND INTERNATIONAL EXHIBITION OF WATER COLORS

she has also exhibited with the *Peintres Orientalistes Français*, a society which harks back to the time when the Orient appealed to the French painters primarily because of its romantic associations.

But it was for quite different reasons that Miss Ravlin and the modern French Orientalists found North Africa so "paintable." Since the time of Gérôme and Constant, the first French Orientalists, *plein air* and sunlight have been the goal of painters, and the sunny skies of North Africa, unaffected by the change of seasons, the luxurious vegetation, and the gayly garbed Arabs have offered unlimited opportunities for the painter.

Miss Ravlin's gift is her ability to transfer to the canvas the brilliancy of the sunlit landscape, the flash of color, and the spontaneous movement of the crowds. French critics have commented on the freshness and limpidness of her

color and her exactness of perception in the subtle relations of colors. Her work has nothing to do with the studio; it is the directness of its transference from nature which constitutes its charm. Sometimes it has a decorative quality but more often it is naturalistic. Her use of clean color and her expression of movement are qualities which she has in common with the modern school.

Other current exhibitions are the dry point etchings of Margery A. Ryerson, Italian drawings from the Leonora Hall Gurley Collection, described on page 26, and a loan collection of pewter.

Miss Ryerson is secretary of the Brooklyn Society of Etchers and a former pupil of Henri and Hawthorne. Her work consists of sketches which may not be considered portraits as much as spontaneous studies of child life.

Her attention has been directed to everyday children, whom she has sought to portray in unconscious attitudes.

From April 1 to 27 there will be on view in the Print Rooms an exhibition of contemporary British etchings. This interesting showing of prints was assembled by Lawrence Binyon, Curator of Prints at the British Museum, for the Cleveland Museum of Art. According to Mr. Binyon in his comprehensive introduction to the catalogue for this exhibition the art of original etching is but a century old in England. It received its greatest impetus in the last half of the nineteenth century when Whistler, Méryon, and Legros opened the eyes of British artists to "the beauty and richness of the etcher's resources." One of the most brilliant of the British artists who developed under the leadership of these men and who himself became a

leader was William Strang. Other names to conjure with and represented in this exhibition, are the painters, D. Y. Cameron and George Clausen, Sir Frank Short, Muirhead Bone, Frank Brangwyn, Augustus John, and James McBey.

The Second International Exhibition of Water Colors, which opens on April 15, promises to be one of the most important exhibitions of the year. This will be much more comprehensive than last year. Seven galleries are set aside for it. The invited works by contemporary French, Eng-

lish, and German artists are of a high standard and afford superb opportunities for observing the methods of the painters of the various countries in handling this interesting medium. In the English group are to be found the works of such men as Russell Flint, Blamire Young, W. Lee Hankey, Margaret Mackintosh, Gerald Moira, R. J. Enraght Moony. The French will be represented by Lucien Simon, G. Dubois, F. Luigini, André Suréda, Francis Auburtin, A. Marcette, and others; and the Germans, by Bartels, Dettmann, Lovis Corinth, Ditz, Hans von Hayeck, Paul Klimsch, Adolph Muenzer, Ernst Oppler, and others.

In the American group will be such artists as Maxwell Armfield, Hilda Belcher, John F. Carlson, Childe Hassam, Hayley Lever, Joseph Pennell, Jane Peterson, Maurice Prendergast, George Luks. Rooms will be devoted to the



DRAWING BY CAMBIASO IN GURLEY COLLECTION

works of Winslow Homer and Dodge Mac Knight. A lecture on "Dodge Mac Knight and his work" will be given by Desmond FitzGerald on April 18.

The prizes are as follows: The Brown and Bigelow Purchase Prize of \$500 for a painting or paintings; the B. A. Eckhart Purchase Fund of \$250 for the best painting by an American artist, the Mr. and Mrs. Frank G. Logan Prize of \$150 for purchase or award as an incentive to an American painter, the William H. Tuthill Purchase Prize of \$100 for a meritorious work in pure water color, and the C. E. Kremer Purchase Prize of \$100, also for a meritorious work in pure water color.

The jury of selection and award includes, John W. Norton, Edmund S. Campbell, William P. Welsh, and Frederick V. Poole.

During the same period as the water



IN THE LAST GLEAM—PAINTING BY RUSSELL
FLINT IN SECOND INTERNATIONAL
EXHIBITION OF WATER COLORS

color exhibition there will be shown the annual exhibition of the Chicago Camera Club and an exhibition by animal painters and sculptors. The display of the Camera Club is the result of a series of "one man" exhibitions held by the club during the winter and in which by a process of elimination and gradual working up of a few chosen subjects a set of prints of high quality have been selected. The exhibition of animal painters and sculptors consists of paintings and sketches by Charles Livingston Bull, Henry R. Poore, Edward C. Volkert, Carleton Wiggins, and others; and bronzes by such artists as, Eli Harvey, Anna V. Hyatt, and Frederick R. Roth.

THE GURLEY COLLECTION OF DRAWINGS

AS the Leonora Hall Gurley Collection of Drawings is received from time to time during the coming months, and it becomes possible to prepare it properly for exhibition, parts of the various sections of the collection will be shown. The last issue of the BULLETIN announced the gift of this comprehensive group by William F. E. Gurley of Chicago in memory of his mother. The first exhibition chosen from the collection comprises the work of some of the early Italians. This exhibition was opened to the public in

Gallery 43 on March 5 and will continue for about six weeks.

With Sidney Colvin, Bernhard Berenson, and men of such special knowledge stressing the importance of the drawing as a foundation for criticism, the study of the smaller collection receives an impetus and promises worthwhile discoveries. Paintings are fast coming to be studied in a scientific way, and the primary importance of the drawing is now better understood. Hitherto little attention has been paid private collections, while even the greater cabinets of Berlin, Vienna and Florence have scarcely been utilized in the building up of this science. The former are likely to yield much testimony toward verifying the present attributions in painting.

When the ephemeral nature of a sketch or study for composition is considered, it is small wonder, indeed, that so few of the great masters' drawings have survived the vicissitudes of the studio. It is not at all remarkable that these few are in most cases of uncertain attribution. Unquestionably authentic drawings by the earliest men are difficult if not impossible to find. The existing attributions are more or less traditional: the slightest trace of a particular school in a drawing immediately fastens on it the name of the leader of that school. Collectors and dealers naturally think well of their holdings, and the few great names still monopolize the sale catalogues and are apt to go unchallenged.

A new attitude among students and serious collectors, however, is becoming evident. The drawing is coming to be valued and appreciated, not because of the illustrious name attached to it, but because it gives a fascinating glimpse of the artist's way of working. Paintings are not usually the full-fledged, inspirational things that some appear to be. In most cases they are built up from studies and drawings. This is especially true of the many figured canvases of the